


MUSIC - UNIVERSITY OF TORONTO



3 1761 10885511 5

M
27
L5
op.51
1901
c.1

MUSI



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/31761108855115>

Изданія М.П.БЪЛЯЕВА въ Лейпцигѣ

САРА ГРИГОРЬЕВНА
ТИГАНОВА.

25

А. ЛЯДОВЪ

ВАРІАЦІИ

ДЛЯ ФОРТЕПІАНО

СОЧ. 51

A. LIADOW
VARIATIONS

POUR PIANO

МУЗЫКАЛЬНЫЙ МАГАЗИНЪ
Г. И. ЗАДАРА

Н. НОВГОРОДЪ.

Бол. Покровская, № 9.

1901
2288

Edition M. P. BELAÏEFF, Leipzig

M
27
L5
op. 51
1901
c. 1
MUSI

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.

	A.	R.
Op. 16. 3 Morceaux. Complet.	1.40	— 50
Séparément.		
No. 1. Chant d'automne.	— 60	— 25
No. 2. Idylle.	— 40	— 15
No. 3. Valse.	1. —	— 35

E. Alenëff.

Op. 7. 3 Morceaux. Complet.	2. —	— 70
Séparément.		
No. 1. Valse-Improptu.	1. —	— 35
No. 2. Mazurka rustique.	— 80	— 30
No. 3. Gavotte.	— 80	— 30
Op. 8. 2 Mazurkas. Complet.	1.40	— 50
Séparément.		
No. 1. Ré b.	— 80	— 30
No. 2. Mi.	— 80	— 30
Op. 9. 5 Morceaux. Complet.	2. —	— 70
Séparément.		
No. 1. Arabesque.	— 80	— 30
No. 2. Notturmo.	— 60	— 25
No. 3. Improptu.	— 60	— 25
No. 4. Burlesque.	— 60	— 25
No. 5. Novallette.	— 80	— 30
Op. 10. 4 Morceaux. Complet.	2. —	— 70
Séparément.		
No. 1. Petites Variations.	1.20	— 45
No. 2. Valse.	— 60	— 25
No. 3. Intermezzo.	— 80	— 30
No. 4. Canzona.	— 80	— 30

A. N. Alphéraky.

Op. 25. 3 Morceaux. Complet.	1.40	— 50
Séparément.		
No. 1. Introduction.	— 60	— 25
No. 2. Mazurka.	— 60	— 25
No. 3. Sérénade levantine.	— 60	— 25
Op. 27. 3 Morceaux. Complet.	1.40	— 50
Séparément.		
No. 1. Mazurka. ut.	— 80	— 30
No. 2. Mazurka. sol.	— 60	— 25
No. 3. Valse. Mi b.	— 80	— 30
Op. 29. 3 Morceaux. Complet.	1.40	— 50
Séparément.		
No. 1. Duo.	— 60	— 25
No. 2. Scherzo.	— 60	— 25
No. 3. Valse.	— 80	— 30
Op. 30. 3 Morceaux. Complet.	1.20	— 45
Séparément.		
No. 1. Etude. Sol b.	— 40	— 15
No. 2. Menuet. ut.	— 60	— 25
No. 3. Etude. Fa.	— 60	— 25

Nicolas Artciboucheff.

Op. 3. 2 Mazurkas. Complet.	1.60	— 60
Séparément.		
No. 1. mi b.	— 80	— 30
No. 2. La b.	1.20	— 45
Op. 7. 2 Morceaux. Complet.	1.20	— 45
Séparément.		
No. 1. Valse.	— 60	— 25
No. 2. Mazurka.	— 60	— 25

C. Antipow.

	A.	R.
Op. 1. 3 Etudes. Complet.	2. —	— 70
Séparément.		
No. 1. La b.	1. —	— 35
No. 2. Fa #.	1. —	— 35
No. 3. La.	— 80	— 30
Op. 2. 3 Valses. Complet.	2. —	— 70
Séparément.		
No. 1. mi.	— 80	— 30
No. 2. ré #.	1. —	— 35
No. 3. Si b.	1.40	— 50
Op. 3. Variationssur un thème original.	1.80	— 65
Op. 5. 5 Morceaux. Complet.	1.80	— 65
Séparément.		
No. 1. Romance.	— 60	— 25
No. 2. Etude.	— 60	— 25
No. 3. Burlesque.	— 60	— 25
No. 4. Prélude.	— 40	— 15
No. 5. Etude.	— 80	— 30
Op. 6. 4 Morceaux. Complet.	1.80	— 65
Séparément.		
No. 1. Valse. La.	— 80	— 30
No. 2. Nocturne.	— 60	— 25
No. 3. Intermezzo.	— 60	— 25
No. 4. Improptu.	— 60	— 25
Op. 8. 2 Préludes. Complet.	1. —	— 35
Séparément.		
No. 1. Mi.	— 40	— 15
No. 2. Ré b.	— 60	— 25
Op. 9. Miniatures. Complet.	1.60	— 60
Séparément.		
No. 1. Fuguetta.	— 40	— 15
No. 2. Mazurka.	— 60	— 25
No. 3. Valse. Ré.	— 60	— 25
Op. 10. Prélude.	— 60	— 25
Op. 11. Valse et Etude. Complet.	1.40	— 50
Séparément.		
No. 1. Valse. Sol b.	1. —	— 35
No. 2. Etude.	— 80	— 30
Op. 12. Nocturne.	— 80	— 30
Op. 13. Improptu et Valse. Complet.	1.20	— 45
Séparément.		
No. 1. Improptu.	— 60	— 25
No. 2. Valse. fa.	— 60	— 25

Nicolas Amani.

Op. 3. Tema con Variazioni.	1.60	— 60
Op. 4. Suite. Complet.	1.60	— 60
Séparément.		
No. 1. Prélude.	— 40	— 15
No. 2. Minuetto.	— 80	— 30
No. 3. Gigue.	— 60	— 25
No. 4. Gavotte.	— 80	— 30
Op. 5. 2 Valses. Complet.	1. —	— 35
Séparément.		
No. 1. Valse triste.	— 60	— 25
No. 2. Valse gracieuse.	— 60	— 25
Op. 7. 4 Pièces caractéristiques. Complet.	1.40	— 50
Séparément.		
No. 1. Souvenir lointain.	— 60	— 25
No. 2. Orientale.	— 60	— 25
No. 3. Elégie.	— 60	— 25
No. 4. La pièce de maman.	— 60	— 25
Op. 8. Préludes.	1. —	— 35

Félix Blumenfeld.

	A.	R.
Op. 2. 4 Morceaux. Complet.	2.50	— 90
Séparément.		
No. 1. Etude. La.	— 80	— 30
No. 2. Souvenir douloureux.	— 60	— 25
No. 3. Quasi Mazurka.	— 80	— 30
No. 4. Mazurka de concert.	1. —	— 35
Op. 3. 3 Etudes. Complet.	2. —	— 70
Séparément.		
No. 1. Ré b.	1.20	— 45
No. 2. mi.	— 60	— 25
No. 3. La.	— 80	— 30
Op. 4. Valse-Etude.	1.40	— 50
Op. 6. 2 Nocturnes. Complet.	1.60	— 60
Séparément.		
No. 1. Une nuit à Magarach (Crimée). Mi.	1. —	— 35
No. 2. mi b.	— 80	— 30
Op. 8. Variations caractéristiques sur un thème original.	2. —	— 70
Op. 11. Mazurka.	1.60	— 60
Op. 12. 4 Préludes. Complet.	1.60	— 60
Séparément.		
No. 1. en Sol.	— 60	— 25
No. 2. en Mi.	— 60	— 25
No. 3. en Ut #.	— 60	— 25
No. 4. en Ré.	— 40	— 15
Op. 13. 2 Improptus. Complet.	1.80	— 65
Séparément.		
No. 1. La b.	1.40	— 50
No. 2. Sol b.	— 80	— 30
Op. 14. Sur mer. Etude.	1.60	— 60
Op. 16. Valse-Improptu.	1.60	— 60
Op. 17. Préludes.		
Cahier I. Complet.	2. —	— 70
Séparément.		
No. 1. Ut.	— 40	— 15
No. 2. la.	— 80	— 30
No. 3. Sol.	— 40	— 15
No. 4. mi.	— 80	— 30
No. 5. Ré.	— 80	— 30
No. 6. si.	— 60	— 25
Cahier II. Complet.	2. —	— 70
Séparément.		
No. 7. La.	— 80	— 30
No. 8. fa #.	— 40	— 15
No. 9. Mi.	— 40	— 15
No. 10. ut #.	— 40	— 15
No. 11. Si.	— 60	— 25
No. 12. sol #.	— 80	— 30
Cahier III. Complet.	2. —	— 70
Séparément.		
No. 13. Fa #.	— 60	— 25
No. 14. mi b.	— 40	— 15
No. 15. Ré b.	— 80	— 30
No. 16. si b.	— 60	— 25
No. 17. La b.	— 60	— 25
No. 18. (Memento mori.) fa.	— 60	— 25

Félix Blumenfeld.

	A.	R.
Op. 17. Préludes.		
Cahier IV. Complet.	2. —	— 70
Séparément.		
No. 19. Mi b.	— 60	— 25
No. 20. ut.	— 60	— 25
No. 21. Si b.	— 60	— 25
No. 22. sol.	— 60	— 25
No. 23. Fa.	— 60	— 25
No. 24. ré.	— 60	— 25
Op. 20. Nocturne-Fantaisie en Mi.	1.40	— 50
Op. 21. 3 Morceaux. Complet.	1.60	— 60
Séparément.		
No. 1. Moment de désespoir.	— 60	— 25
No. 2. Le soir.	— 60	— 25
No. 3. Une course.	1. —	— 35
Op. 22. 2 Morceaux.		
No. 1. Mazurka (en La b).	— 80	— 30
No. 2. Valse brillante (en Si).	1.40	— 50
Op. 23. Suite polonaise. Complet.	1.60	— 60
Séparément.		
No. 1. Krakovienne (Krakowiak).	— 60	— 25
No. 2. Ala Mazurka (Kujawiak).	— 80	— 30
No. 3. Berceuse (Kolysanka).	— 40	— 15
No. 4. Mazurka (Mazurek).	— 80	— 30
Op. 24. Etude de concert en fa #.	1.40	— 50
Op. 25. 2 Etudes-Fantaisies. Complet.	2. —	— 70
Séparément.		
No. 1. sol.	1.20	— 45
No. 2. mi b.	1.20	— 45
Op. 27. 10 Moments lyriques.		
Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi.	1.40	— 50
Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do.	1.40	— 50
No. 10. Fa.	1.40	— 50
Op. 28. Improptu (en Si).	1. —	— 35
Op. 29. 2 Etudes. Complet.	1.40	— 50
Séparément.		
No. 1. en Ré.	— 80	— 30
No. 2. en La.	— 80	— 30
Op. 31. 2 ^{me} Suite polonaise (en La). Complet.	3. —	1.05
Séparément.		
No. 1. Krakowiak.	— 80	— 30
No. 2. Kujawiak—Obertas.	1. —	— 35
No. 3. Mazourka.	1. —	— 35
No. 4. Polonaise.	1.40	— 50
Op. 32. Suite lyrique.	2. —	— 70
Op. 33. 2 Fragments caractéristiques.	— 80	— 30
Op. 34. Ballade (en forme de Variations).	1.60	— 60
Op. 35. 3 Mazourkas. Complet.	1.40	— 50
Séparément.		
No. 1. en La b.	— 80	— 30
No. 2. en do.	— 60	— 25
No. 3. en Mi b.	— 60	— 25



MUSD/41-III

Мадам

Меня

САРА ГРИГОРЬЕНА
ТИГАНОВА

A MADAME
SOPHIE POZNANSKA-RABCEWITSCH.

Variations

sur un thème populaire polonais

POUR

Piano

PAR

Anatole Liadom.

OP. 51.

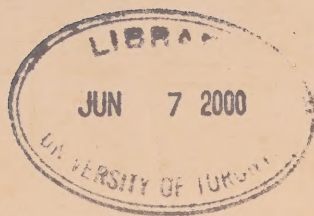
Pr. $\frac{M. 1.60}{R. 60}$

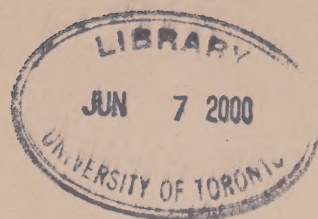
Propriété de l'Editeur pour tous Pays.

Enregistré aux Archives de l'Union.

M. P. BEKAIEFF LEIPZIG.

Музыкальный магазинъ
Г. И. ЗАДАРА
Inst. Lith. de G. Roder, Leipzig.
Н. НОВГОРОДЪ,





Variations

sur un thème populaire polonais.

Thème.

Anatole Liadow, Op. 51.

Moderato. ♩ = 96.

Piano.

dolce

Var. I.

Allegretto. ♩ = 126.

p

cresc.

cresc.

rit.

a tempo

cresc.

cresc.

Var. II.

Scherzando. $\text{♩} = 144$.

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The tempo is marked 'Scherzando' with a quarter note equal to 144 beats per minute. The first system begins with a piano (*p*) dynamic. The second, third, fourth, and fifth systems each feature a crescendo (*cresc.*) marking. The sixth system concludes with a double bar line. The music is characterized by rapid sixteenth-note passages in both hands, with various articulations and dynamic markings.

Var. III.

Andante. ♩ = 66.

p *dolce*

cresc. *cresc.*

cresc. *cresc.*

rit. *p a tempo* *cresc.*

cresc. *cresc.* *rit.*

Var. IV.

Allegretto. $\text{♩} = 106.$

p slaccato

cresc.

p

8

Var. V.

Veloce. ♩ = 104.

p

cresc.

p

cresc. *dim.* *cresc.*

8

Var. VI.

Andante pastorale. ♩. = 56.

p legato

tr

tr

cresc.

cresc.

p

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

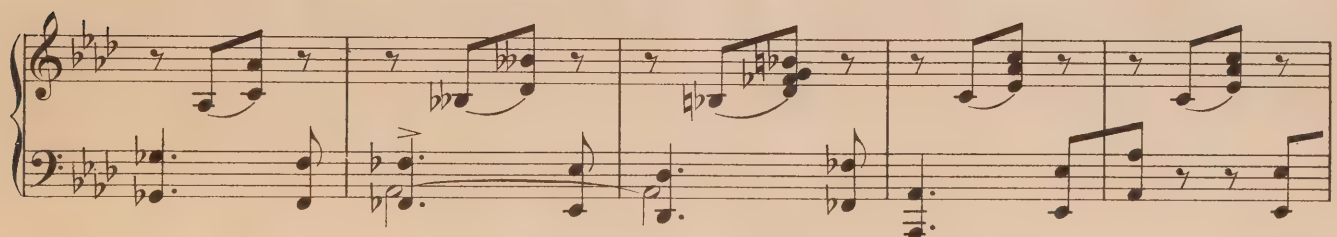
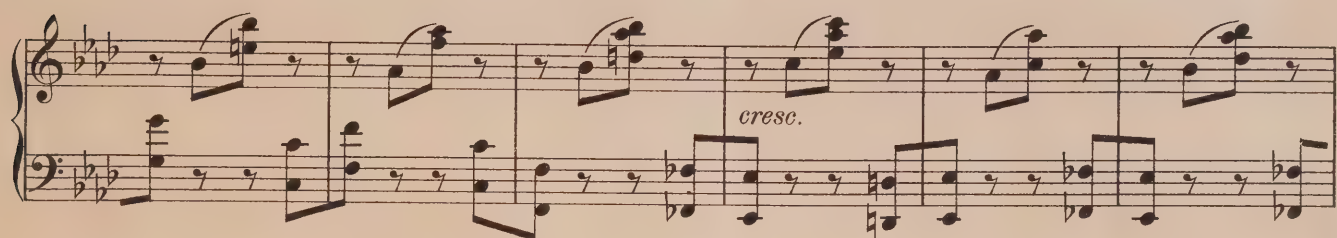
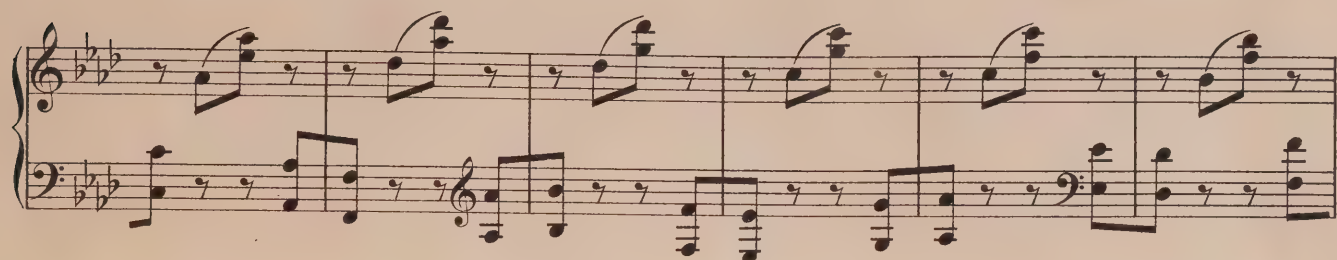
- System 1:** Features a trill in the right hand of the first measure and a fermata in the right hand of the fourth measure.
- System 2:** Continues the melodic and harmonic development.
- System 3:** Includes a trill in the right hand of the first measure and a *cresc.* marking in the right hand of the third measure.
- System 4:** Features a *cresc.* marking in the right hand of the second measure.
- System 5:** Includes a *p* (piano) dynamic marking in the right hand of the first measure.
- System 6:** Includes a *p* (piano) dynamic marking in the right hand of the second measure.

The notation is written in a standard musical style with various note values, rests, and articulation marks.

Var. VII.

Allegro con fuoco. $\text{♩} = 132$.

The musical score for Var. VII is written for piano in 2/4 time, with a tempo of 132 beats per minute. The key signature is three flats (B-flat, E-flat, A-flat). The score consists of five systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system includes a crescendo (*cresc.*) marking and reaches a fortissimo (*ff*) dynamic. The fourth system features a melodic line with a trill in the right hand and a bass line with a trill in the left hand. The fifth system concludes with a decrescendo (*dim.*) marking. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, as well as dynamic and articulation markings.

*Attaca.*

Var. VIII.

Andantino. $\text{♩} = 108.$

dolce *cresc.*

p *3*

5

cresc. *p* *3* *poco cresc.*

poco cresc. *3*

pp

Var. IX.

Suave. $\text{♩} = 132.$

The musical score for Var. IX is written for piano in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Suave.' with a quarter note equal to 132 beats per minute. The score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system also features a crescendo (*cresc.*). The third system includes a repeat sign and a crescendo (*cresc.*). The fourth system is marked with a ritardando (*rit.*) and then returns to the original tempo (*a tempo*). The fifth system concludes with a crescendo (*cresc.*) and a final cadence. The notation includes various chords, arpeggios, and melodic lines in both hands, with some passages marked with slurs and accents.

Var. X.

Moderato. $\text{♩} = 84.$

First system of musical notation for Var. X, Moderato. The tempo is marked $\text{♩} = 84.$. The music is in 2/4 time and features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a melodic line. The bass staff is mostly silent, with a few notes appearing later in the system. The system concludes with the instruction *accelerando*.

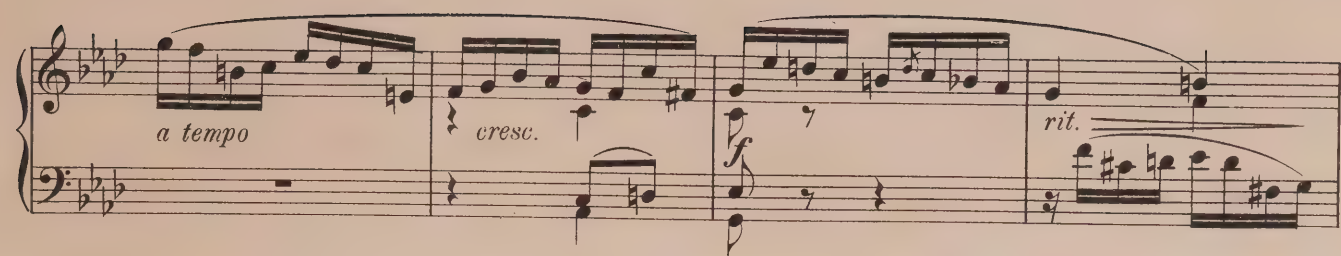
Second system of musical notation for Var. X, Moderato. The treble staff continues the melodic line, marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. The bass staff provides harmonic support with sustained notes. The system ends with a measure containing an 8-measure rest.

Allegretto. $\text{♩} = 100.$

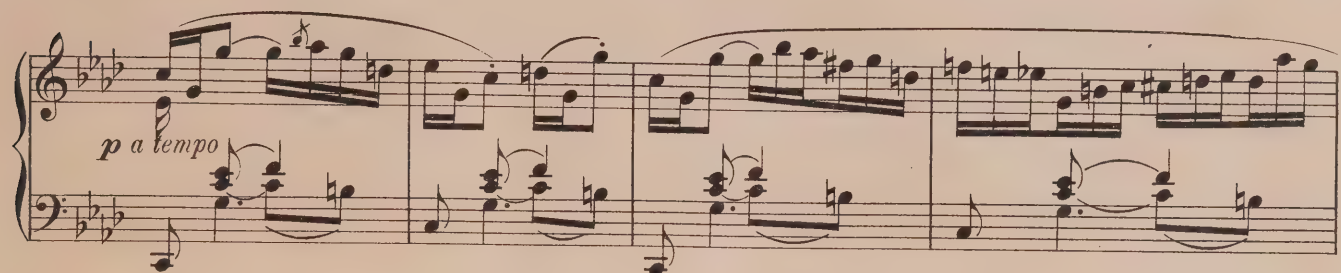
Third system of musical notation for Var. X, Allegretto. The tempo is marked $\text{♩} = 100.$. The music is in 2/4 time. The treble staff begins with a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic. The bass staff features a melodic line. The system concludes with a measure containing a 7-measure rest.

Fourth system of musical notation for Var. X, Allegretto. The treble staff features a triplet of eighth notes and a piano (*p*) dynamic. The bass staff continues the melodic line. The system concludes with a measure containing a 7-measure rest.

Fifth system of musical notation for Var. X, Allegretto. The treble staff features a melodic line with a crescendo (*cresc.*) and a ritardando (*rit.*) marking. The bass staff provides harmonic support. The system concludes with a measure containing a 7-measure rest.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, marked *a tempo*. The bass staff is mostly silent, with a few notes appearing later in the system. Dynamics include *cresc.* and *rit.* with a fermata.



Second system of musical notation. Both staves feature a continuous melodic line with eighth and sixteenth notes, marked *p a tempo*.



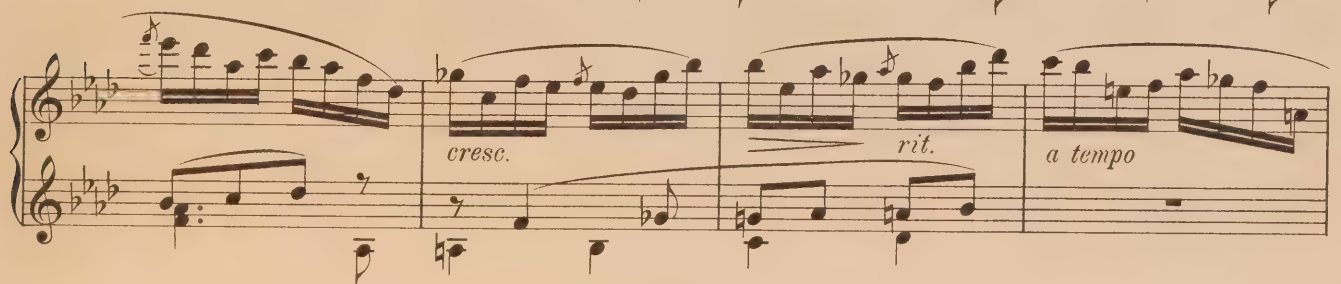
Third system of musical notation. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment of eighth notes. Dynamics include *f* and *mf*.



Fourth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment of eighth notes. Dynamics include *f* and *mf*.



Fifth system of musical notation. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a steady accompaniment of eighth notes. Dynamics include *p*.



Sixth system of musical notation. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a steady accompaniment of eighth notes. Dynamics include *cresc.*, *rit.*, and *a tempo*.

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The treble staff begins with a *cresc.* marking. The system concludes with a *f* (forte) dynamic marking.

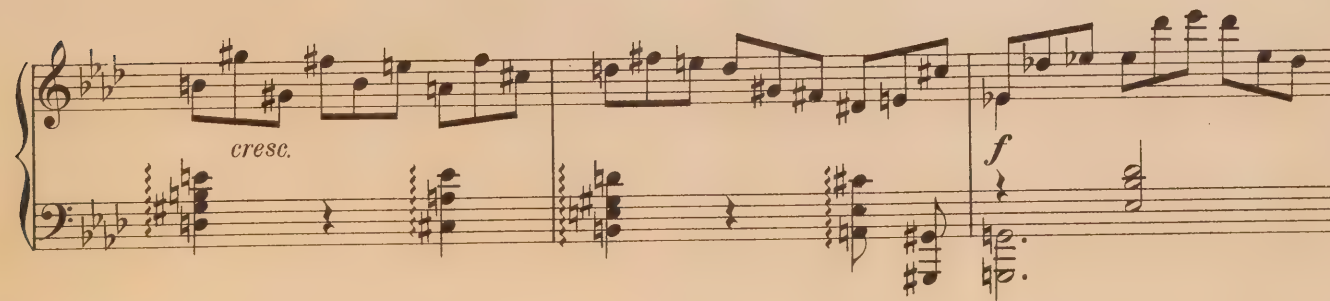
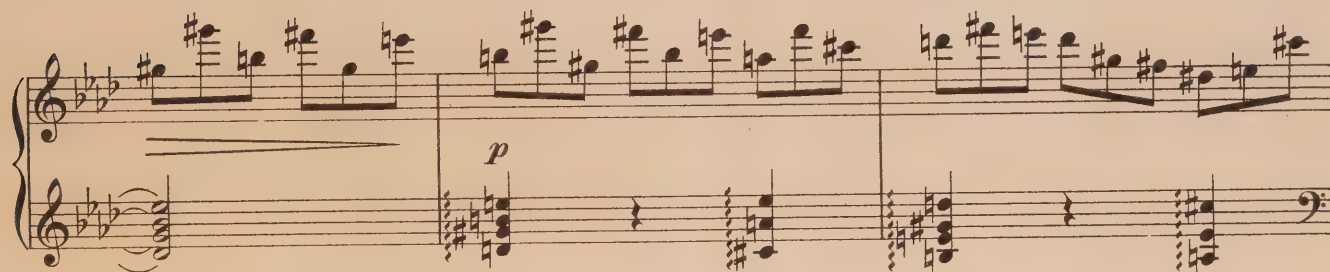
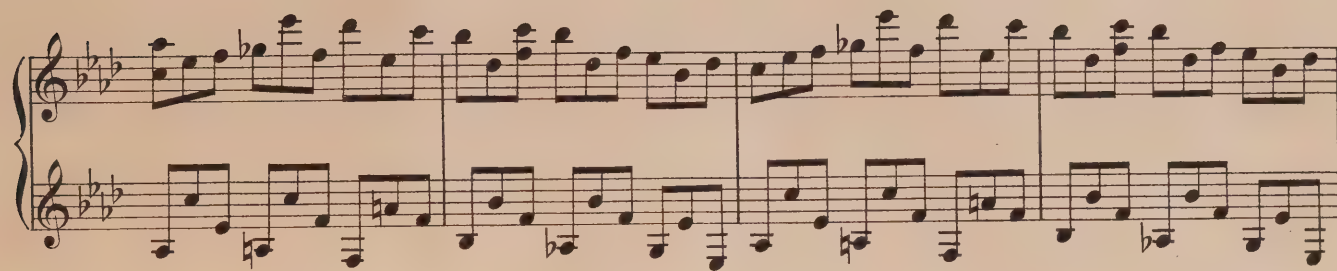
Second system of musical notation. Treble and bass staves. The system includes a *rit.* (ritardando) marking and concludes with a *a tempo p* (piano) marking.

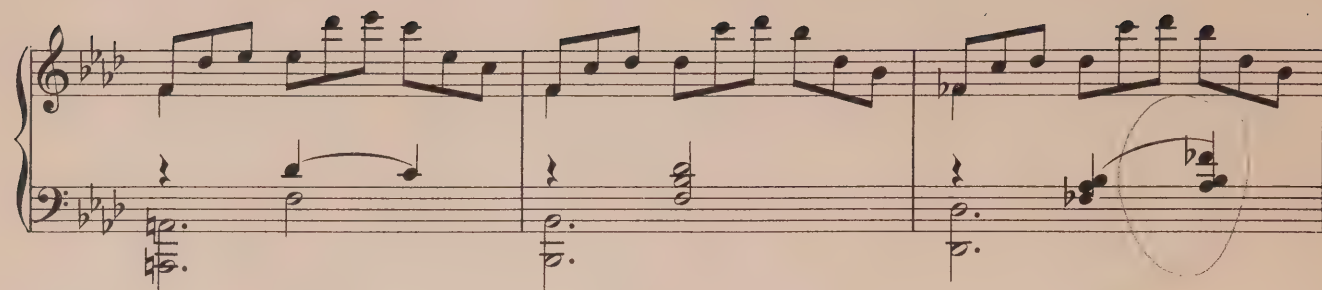
Third system of musical notation. Treble and bass staves. Continuation of the musical piece.

Fourth system of musical notation. Treble and bass staves. The system includes a triplet marking (*3*) and a *rit.* (ritardando) marking. The system ends with a double bar line and a 3/4 time signature.

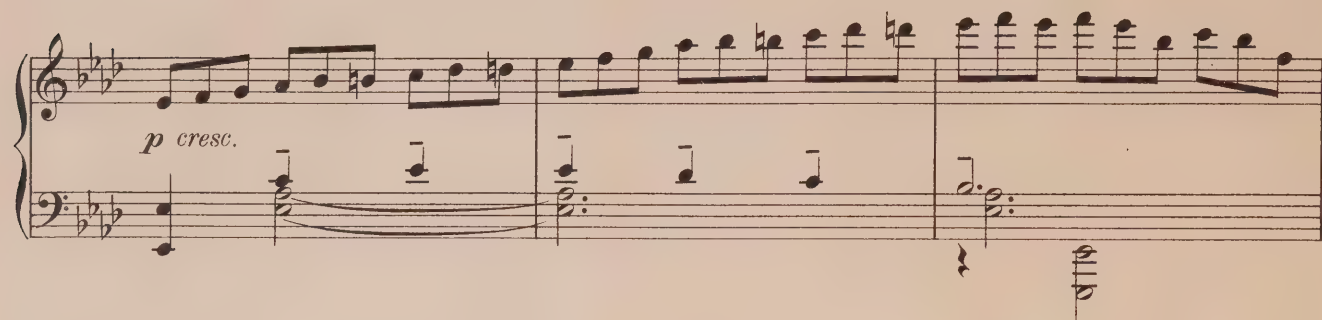
Coda.
Vivace. ♩ = 160.

Fifth system of musical notation. Treble and bass staves. The system begins with a *p legato* marking and includes triplet markings (*3*). The system concludes with a double bar line.





First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with a half note and a half note with a slur. A circled area in the bass staff highlights a specific musical phrase.



Second system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with a half note and a half note with a slur. The dynamic marking *p cresc.* is present.



Third system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with a half note and a half note with a slur. The dynamic marking *ff* is present.



Fourth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with a half note and a half note with a slur.



Fifth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with a half note and a half note with a slur. The dynamic marking *ff* is present.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

A. Kopylow.

	<i>M.</i>	<i>R.</i>
Op. 3. 2 Mazurkas. Complet	1.60	— .60
Séparément.		
No. 1. mi	— .80	— .30
No. 2. sol	— .80	— .30
Op. 6. Valse	— .80	— .30
Op. 8. Mazurka	1.60	— .60
Op. 9. Etude	1.20	— .45
Op. 12. 3 Fugues. Complet	1.60	— .60
Séparément.		
No. 1. ut	— .60	— .25
No. 2. ré	— .60	— .25
No. 3. si	— .60	— .25
Op. 18. 4 petits Morceaux. Complet	1.60	— .60
Séparément.		
No. 1. Sonnerie	— .40	— .15
No. 2. Récit	— .80	— .30
No. 3. Chansonnette	— .40	— .15
No. 4. Une goutte de pluie	— .40	— .15
Op. 16. Polka de Salon sur le thème B-la-f	1.20	— .45
Op. 17. 4 Miniatures. Complet	1.80	— .65
Séparément.		
No. 1. Danse	— .60	— .25
No. 2. Valse	— .80	— .30
No. 3. Polka	— .80	— .30
No. 4. Près de la chapelle	— .40	— .15
Op. 20. 5 Morceaux. Complet	1.40	— .50
Séparément.		
No. 1. Feuillet d'album	— .40	— .15
No. 2. Chansonnette	— .40	— .15
No. 3. Une petite Mazurka	— .40	— .15
No. 4. Jeu au cheval	— .40	— .15
No. 5. Rêve d'enfant	— .40	— .15
Op. 26. 3 Feuilles d'album. Complet	1.40	— .50
Séparément.		
No. 1. Ré	— .40	— .15
No. 2. Sol	— .40	— .15
No. 3. ut	— .60	— .25

J. Kryjanowsky.

Op. 1. Thème varié	1.60	— .60
--------------------	------	-------

Alexis de Dreyer.

	<i>M.</i>	<i>R.</i>
Op. 2. Badinage musical. 2 Morceaux (sur les touches noires). Complet	1.60	— .60
Séparément.		
No. 1. Berceuse	— .80	— .30
No. 2. Burlesque	1.—	— .35
Op. 4. Prélude et Etude	1.40	— .50

W. Pogojeff.

Op. 1. 5 Fugues	1.60	— .60
Op. 2. 4 Fugues	1.40	— .50

Anatole Liadow.

	<i>M.</i>	<i>R.</i>
Op. 20. Novellette	1.40	— .50
Op. 21. Ballade	1.40	— .50
Op. 23. Sur la prairie. Esquisse	1.20	— .45
Op. 24. 2 Morceaux. Complet	1.20	— .45
Séparément.		
No. 1. Prélude. Mi	— .40	— .15
No. 2. Berceuse	— .80	— .30
Op. 25. Idylle	1.60	— .60
Op. 27. 3 Préludes. Complet	1.60	— .60
Séparément.		
No. 1. Mi b	— .60	— .25
No. 2. Si	— .60	— .25
No. 3. Sol b	— .60	— .25
Op. 29. Marionnettes	1.60	— .60
Op. 30. Bagatelle	— .40	— .15
Op. 31. 2 Morceaux. Complet	1.40	— .50
Séparément.		
No. 1. Mazurka rustique	1.20	— .45
No. 2. Prélude en si b	— .40	— .15
Op. 32. Une tabatière à musique. Valse-Badinage	— .80	— .30
Op. 34. 3 Canons	— .60	— .25
Op. 35. Variations sur un thème de Glinka	2.—	— .70
Op. 36. 3 Préludes. Fa # — si b — Sol	— .80	— .30
Op. 37. Etude. Fa	— .80	— .30
Op. 38. Mazurka. Fa	— .80	— .30
Op. 39. 4 Préludes. Complet	1.40	— .50
Séparément.		
No. 1. La b	— .60	— .25
No. 2. ut	— .40	— .15
No. 3. Si	— .40	— .15
No. 4. fa #	— .60	— .25
Op. 40. Etude et 3 Préludes. Complet	1.40	— .50
Séparément.		
Cahier I. Etude	— .60	— .25
Cahier II. 3 Préludes	— .80	— .30
Op. 41. 2 Fugues. Complet	1.—	— .35
Séparément.		
No. 1. fa #	— .60	— .25
No. 2. ré	— .40	— .15
Op. 42. 2 Préludes et Mazurka. Complet	1.—	— .35
Séparément.		
No. 1. Prélude I. Si b	— .40	— .15
No. 2. Prélude II. Si	— .40	— .15
No. 3. Mazurka sur des thèmes polonais. La	— .60	— .25
Op. 44. Barcarolle	1.—	— .35
Op. 46. 4 Préludes	1.20	— .45
Op. 48. Etude et Canzonetta. Complet	1.40	— .50
Séparément.		
No. 1. Etude	— .80	— .30
No. 2. Canzonetta	— .60	— .25
Op. 51. Variations sur un thème populaire polonais	1.60	— .60
Op. 52. 3 Morceaux de ballet. Complet	1.40	— .50
Séparément.		
No. 1. Mi b	— .80	— .30
No. 2. Ut	— .60	— .25
No. 3. La	— .80	— .30
Sarabande, sol	— .40	— .15

S. Liapounow.

	<i>M.</i>	<i>R.</i>
Op. 1. 3 Morceaux. Complet	2.50	— .90
Séparément.		
No. 1. Etude	1.—	— .35
No. 2. Intermezzo	1.40	— .50
No. 3. Valse	1.40	— .50

M. P. Moussorgsky.

2 Clavierstücke.		
No. 1. Ein Kinderscherz	— .80	— .30
No. 2. Intermezzo	— .60	— .25

Nicolas Rimsky-Korsakow.

Op. 10. Valse, Intermezzo, Scherzo, Nocturne, Prélude et Fugue (6 Variations) sur le thème B-A-C-H	2.—	— .70
--	-----	-------

Op. 11. 4 Morceaux. Complet	1.60	— .60
Séparément.		
No. 1. Impromptu	— .80	— .30
No. 2. Novellette	— .80	— .30
No. 3. Scherzino	— .60	— .25
No. 4. Etude	— .60	— .25

Op. 35. Scheherazade, d'après "Mille et une nuits". Suite symphonique pour Orchestre. Réduction par Paul Gilson	5.50	1.95
---	------	------

Op. 36. La Grande Pâque Russe. Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Réduction par Paul Gilson	2.50	— .90
---	------	-------

Ouverture de l'Opéra „La Fiancée du Tzar“	1.40	— .50
---	------	-------

Die Mainacht. Oper in 3 Acten. Text nach seiner Erzählung von Gogol. Clavierauszug zu 2 Händen von Theodor Herbert	6.—	2.10
--	-----	------

— Ouverture	1.60	— .60
— Potpourri de l'Opéra „La Nuit de Mai“	2.—	— .70

MIADA. Opéra-Ballet féerique en 4 actes. Morceaux séparés de la Partition de Piano.		
---	--	--

No. 1. Introduction	— .40	— .15
No. 5. Rédowa	— .80	— .30
No. 9. Danse lithuanienne	— .60	— .25
No. 10. Danse indienne	— .60	— .25

Introduction (Береніе. Свѣтъ и вечеръ) de l'Opéra „La Nuit de Noï“	— .60	— .25
--	-------	-------

Sadko. Opéra en 7 tableaux. Partition pour Piano seul par l'auteur et A. N. Schaefer	12.—	4.20
--	------	------

A. Scriabine.

	<i>M.</i>	<i>R.</i>
Op. 4. Allegro appassionato	1.40	— .50
Op. 6. Sonate (fa)	2.—	— .70
Op. 8. 12 Etudes. Complet	3.50	1.25
Séparément.		

No. 1. Cis	— .60	— .25
No. 2. fis	— .60	— .25
No. 3. h	— .80	— .30
No. 4. H	— .40	— .15
No. 5. E	— .60	— .25
No. 6. A	— .60	— .25
No. 7. b	— .60	— .25
No. 8. As	— .60	— .25
No. 9. gis	— .80	— .30
No. 10. Des	— .60	— .25
No. 11. b	— .60	— .25
No. 12. dis	— .60	— .25

Op. 9. Prélude et Nocturne pour la main gauche seule. Complet	1.—	— .35
Séparément.		

No. 1. Prélude	— .40	— .15
No. 2. Nocturne	— .60	— .25

Op. 10. 2 Impromptus. Complet	1.40	— .50
Séparément.		

No. 1. fa #	— .80	— .30
No. 2. La	— .80	— .30

Op. 11. 24 Préludes. Complet	3.—	1.05
Séparément.		
Cahier I (No. 1—6)	1.20	— .45
Cahier II (No. 7—12)	1.20	— .45
Cahier III (No. 13—18)	1.20	— .45
Cahier IV (No. 19—24)	1.—	— .35

Op. 12. 2 Impromptus. Complet	1.40	— .50
Séparément.		
No. 1. Fa #	— .80	— .30
No. 2. si b	— .60	— .25

Op. 13. 6 Préludes	1.40	— .50
--------------------	------	-------

Op. 14. 2 Impromptus. Complet	1.20	— .45
Séparément.		

No. 1. Si	— .60	— .25
No. 2. fa #	— .60	— .25

Op. 15. 5 Préludes	1.40	— .50
--------------------	------	-------

Op. 16. 5 Préludes	1.40	— .50
--------------------	------	-------

Op. 17. 7 Préludes	1.60	— .60
--------------------	------	-------

Op. 18. Allegro de concert	1.40	— .50
----------------------------	------	-------

Op. 19. Sonate-Fantaisie No. 2, en sol #	1.60	— .60
--	------	-------

Op. 21. Polonaise en si b	1.40	— .50
---------------------------	------	-------

Op. 22. 4 Préludes	1.—	— .35
--------------------	-----	-------

Op. 23. Sonate No. 3, en fa #	2.—	— .70
-------------------------------	-----	-------

Op. 25. 9 Mazurkas. Complet	3.—	1.05
Séparément.		

No. 1. Ut	— .80	— .30
No. 2. Fa	— .60	— .25
No. 3. mi	— .40	— .15
No. 4. Mi	— .80	— .30
No. 5. ut #	— .60	— .25
No. 6. Fa #	— .60	— .25
No. 7. Ré	— .80	— .30
No. 8. Si	— .40	— .15
No. 9. mi b	— .60	— .25

Op. 27. 2 Préludes	— .80	— .30
--------------------	-------	-------

Op. 28. Fantaisie	1.40	— .50
-------------------	------	-------



